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Editorially Speaking . . .

THIS is the time of year the thoughts of music-lovers already begin to turn in the direction of spring and summer plans, including schools, camps, festivals and foreign tours. All of these activities will receive considerable attention in this magazine from now on, including some of the material in this issue.

Marie Joy Curtiss, who wrote a stimulating article for us on the European Festivals last spring, now offers a few practical suggestions along the "do-it-yourself" line, in which she has had much personal experience. For those of less initiative or independence there is a wide choice of responsible agencies making organized tours available or even setting up individual itineraries aiming at a minimum of trouble and expense.

Most of the leading colleges and universities of America emphasize music in their summer schools, concerning which detailed information can be secured without difficulty at the offices of the respective Deans. Summer music camps and workshops also make their plans easily accessible, and some of these may be found advertised and otherwise mentioned in our own columns.

The American Music Festival has now become a real competitor for its long standing European relatives, and, as abroad, is quite likely to be found in small and hitherto obscure communities. Music has put these places on the map in a way that even a good ball-team could hardly have accomplished.

THE new series of radio programs sponsored by *Music Journal* on Station WEVD, New York, AM and FM, have proved a success, with considerable attention from the press, as well as a substantial fan mail from listeners, who are given a chance to secure information concerning the magazine, a free copy of the current issue and also the Spaeth book, *Fun with Music*, by simply writing a letter or card of inquiry to the station, without obligation of any kind. The half-hour program is presented on the last Friday of each month at 8.15 P.M., consisting of discussions and actual music, always with at least two guests, the editor acting as moderator.

The opening broadcast was graced by the presence of the popular composer-pianist, Manazucca, with Joan Field, violinist, helping her to demonstrate and analyze her new Violin Concerto, shortly before its world premiere at Hunter College, New York. Gerald Deakin of ASCAP was effectively interviewed on the same program.

At the end of December *Music Journal* similarly presented Henry Cowell on the air, illustrating his progress from the notorious "tone clusters" of his youth to his recorded and widely performed symphonies of today. With this well known composer appeared Oliver Daniel, of Associated Music Publishers, discussing authoritatively the problems of the contemporary creative musician in America.

The first WEVD broadcast of the new year in this important series scheduled Tom Scott, originally famous as a singer of folk songs to his own guitar accompaniment, later known as an adapter and arranger of such materials, and now a serious composer in his own right, with many works in the larger forms to his credit. The companion guest selected for the broadcast of January 27 was Don Craig, one of the outstanding choral conductors of America.

Both of these men are represented by provocative articles in this issue of *Music Journal*. Mr. Scott tells from his own experience how American folk music can best be presented to the public and points out the difficulties confronting the composer who tries to make serious use of this background to our national life. Mr. Craig suggests a few common errors in choral directing and singing which may give some of his colleagues food for thought.

On the side of pure scholarship Dr. Paul Nettl again contributes a stimulating piece of research, this time on the character and personality of the great Mozart, whose name is automatically in evidence on practically every day of this 200th anniversary year of his birth. Dr. Nettl recently wrote for *Music Journal* a thoroughly human and rather eye-opening story about the musical Venice of Casanova's day, and he now treats the almost canonized Mozart in a similarly frank and effective fashion.

Another article of great honesty and frankness is the one dealing with handicapped musicians, by Charles Fleischman, a violinist of high standing who has overcome apparently insuperable difficulties as a victim of polio. There are honest and practical suggestions also in George London's account of the Vienna Opera of today and yesterday, again based on personal experience of the sort for which there is no substitute.

A down-to-earth statement of the facts concerning New York concert debuts by that expert public relations counsel, Constance Hope, rounds out the leading features of this issue.

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COMPOSERS' AWARDS

THE customary total of \$500 in awards is again offered in the 14th annual Young Composers Contest of the National Federation of Music Clubs for works in two categories, according to a joint announcement by Mrs. Ronald A. Dougan of Beloit, Wis., Federation President, and Elliot Weisgarber of Greensboro, North Carolina, Chairman of the contest.

A first prize of \$175 and a second prize of \$125 will be paid for a sonata or comparable work for solo wind or string instrument with piano, or for any combination of three to five orchestral instruments, of which the piano may be one. Minimum playing time must be eight minutes. A first prize of \$175 and a second prize of \$75 are offered for a choral work, either unaccompanied or with accompaniment for piano, organ or a group of not more than 10 wind or string instruments. Any citizen of the United States, native or naturalized, who will have reached his 18th birthday, but not his 26th, by April 16, 1956, the final date for submission of entries, is eligible to compete.

A special award is also offered in connection with the Young Composers Contest, a scholarship valued at \$600 and named for the late Charles Ives and providing a summer's study at the Indian Hill Music Workshop at Stockbridge, Mass. This competition is open to composers between the ages of 16 and 18.

Bulletins giving full details of the contest may be obtained from National Federation of Music Clubs Headquarters, 445 West 23rd Street, New York 11, N. Y.

RENEWAL of the three-year scholarship in strings at the Peabody Conservatory of Music which the National Federation of Music Clubs has offered annually since 1951, is announced by Mrs. Ronald A. Dougan of Beloit, Wisconsin, president of the Federation, and Mrs. Charles A. Pardee of Chicago, National Student Adviser. The scholarship covers three years' tuition at the Conservatory, valued at \$600 annually, and this year em-

braces also, for the first time, board and room for the initial year.

Additional awards include a debut recital at the Conservatory in the third year of study, opportunities for appearance on radio and television, and a solo appearance with the Baltimore Symphony Orchestra under the auspices of the Baltimore Music Club, Maryland's largest federated group. The age bracket covered is that of the Student Division, 16 to 25. State Auditions for the scholarship will be held this spring between March 1 and 15 in all states and the District of Columbia, with the outstanding musician among state winners selected for the scholarship.

An additional scholarship made available to the Federation this year is also for a string player and is offered by the Shreveport, Louisiana, Symphony Orchestra and Centenary College of Shreveport. It includes full tuition, board and room at the college, and the obligations incident to the scholarship are participation in the regular rehearsals and concerts of the Shreveport Symphony and maintenance of the high scholastic standing required by the college. Auditions for this scholarship will be held concurrently with the Peabody Conservatory Scholarship Auditions. The scholarship is open to the same age bracket, 16 to 25.

Both scholarships are in line with the Federation's consistent, nationwide campaign to combat the current shortage of string players. >>>

The All-America Chorus, a group of approximately 100 mixed voices drawn from all parts of the nation, will undertake a concert tour of Europe this summer, leaving New York June 20 and returning August 3. Travelling with the assistance of the State Department, the ensemble will make radio, television and concert appearances in Austria, Switzerland, Germany, Holland, Belgium, France, England and Canada.

The chorus is open to capable singers of all ages, denominations and affiliations. There will also be solo opportunities for outstanding vocalists and pianists. Those interested may secure full information from the All-America Chorus office at 325 North Charles Street, Baltimore 1, Maryland.

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The prize was established in honor of Dr. Jacob Weinberg, noted composer, long associated with the School of Sacred Music and member of the music faculty of Hunter College, New York, to stimulate creativity among composers of temple music. The prize is presented annually as a publication subsidy for the best composition submitted.

Compositions must be in the Hebrew musical idiom and liturgical style for cantor and organ, with optional chorus. They must be four to six minutes in duration and based either on an original theme or on a traditional chant (nusach). They should be suitable for practical use in the synagogue service.

The long awaited Rhapsody for Accordion and Orchestra, selected as the prize winning composition in its first annual competition by the Arcari Foundation and also published by the Foundation, is now on the market. Anyone interested in purchasing a copy should write to the Arcari Foundation, 14 Merion Rd., Merion, Penna.

Ithaca's radio station WHCU is encouraging creative arts at Cornell by sponsoring two \$100 prizes for the best radio play and the best musical composition submitted by any full-time student of the University.

Radio station KDKA, Pittsburgh, has presented Chatham College (formerly Pennsylvania College for Women) with its musical arrangements collection, one of the largest collections of its kind in the United States. Included are over 2,000 complete instrumental orchestrations of symphonies, suites, light opera, grand opera and musical comedy; over 5,000 vocal orchestrations of all kinds; over 3,000 pieces of sheet music dating from 1929 to 1953; and an unestimated number of popular arrangements ranging from duets to large choral arrangements.

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Al G. Wright, Director of Bands at Purdue University, has announced the availability of films of the 1955 Purdue Marching Band. These films were taken at the pre-game and halftime performances of the Purdue "All-American" Marching Band during the entire football season.

These films are in 16mm color and sound. A Teaching Guide accompanies each film. The films may be obtained by writing Prof. L. D. Miller, Audio-Visual Aid Department, Purdue University, Lafayette, Indiana. A charge of \$1.00 is made when these films are borrowed by schools outside the State of Indiana.

In commemoration of the 100th anniversary of the founding of The Chicago Theological Seminary, 5757 University Ave., the Alumni Association is sponsoring a national hymn competition. A prize of \$100 will be awarded for the best hymn text chosen by a committee of judges.

The hymns should be written in well-known meters in order to be sung to music that may be found in standard church hymnals. It should be appropriate for use in services of ordination, installation services, services of dedication to Christian service and similar uses that emphasize the ministry or other Christian service.

New hymn tunes may accompany the texts, but only the words of the hymn will be considered in the judging. Anyone may enter. The deadline for entries is March 31, 1956.

The National Symphony Orchestra of Washington, D. C. will offer a series of free concerts for High School students from April 27 to May 31 under the title of "Music for Young America." These concerts are made possible through the generosity of Mrs. Merriweather Post, Vice-President of the Association, and will be conducted by Dr. Howard Mitchell, as in the regular season. Schools wishing to take advantage of this opportunity should get in touch with Ralph Black, Manager of the National Symphony Orchestra, at 1779 Massachusetts Ave., N.W., Washington, D. C.

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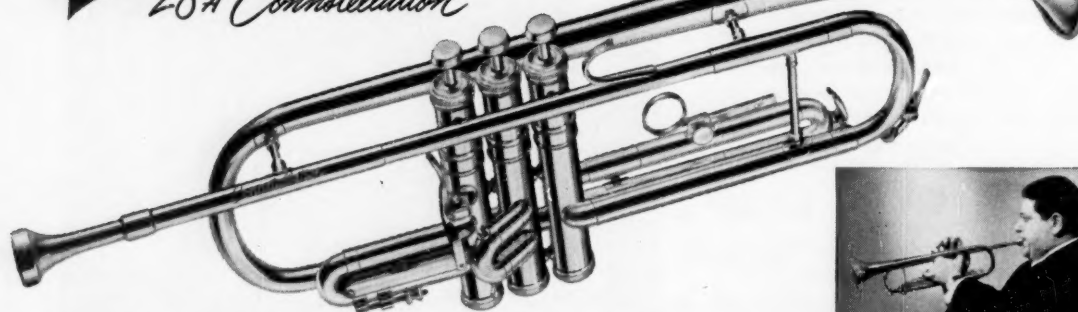
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Mozart's Character and Personality

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THE year 1956 is the Mozart year. Everybody pays tribute to the great genius who was born 200 years ago. We listen to his symphonies, operas, chamber music, with all the joy music can arouse. Many a listener might ask: "How about Mozart as a human being? What of his character, his appearance?"

If we begin to describe Mozart's personality, the physical side is the first to strike us. His height and bearing are by no means imposing. He is often taken for a person of inferior rank, and the fact that this insignificant little man is the great master Mozart usually comes to us as a painful surprise. On one occasion a famous man even thinks him to be a travelling craftsman. Sometimes Mozart takes such an incident in good spirits, but it must be said that he has something of an inferiority complex as regards his physical appearance. As a consequence of this feeling he endeavors to dress very carefully, sometimes overdoes it and does not shrink from occasionally appearing somewhat conspicuous. He has a great deal of vanity. He is especially proud of his beautiful hands. He loves to adorn himself with lace trimmings and

jewelry. In this respect he reminds us of Richard Wagner, who is known even to have worn feminine apparel.

Usually Mozart wears a kind of blue tail-coat with gilded buttons, knee breeches and shoes with silver buckles. Whenever he is to conduct, his wife Konstanze must have the red tail-coat ready which at that time, just as in that of Bach, is the typical uniform of musicians. His entire body is in a nervous tremor of agitation. His hands move as though he were constantly playing an imaginary piano. His nervousness is a result of the restless life which he had to lead in his youth, travelling in stage-coaches over the great highways of Europe. His features are not in the least impressive. There is no trace of genius in his

face, and nothing of the demonic character of a Beethoven, E. T. A. Hoffmann or Paganini. Only when Mozart sits at the piano and improvises does he look different. Then "his entire face changes," says his biographer Niemetschek.

One of Mozart's most striking qualities is his fine psychological insight. His letters are classical examples of excellent observation, a faculty which finds its artistic reflection in his masterly dramatic characterizations. He has a wonderful sense of humor and occasionally indulges in the coarsest of jests. The obscenities which are to be found in many of his letters, especially in those addressed to his "Baesle" (his girl-cousin in Augsburg) as well as in his canons (rounds and ditties) are traceable to the atmosphere which surrounded him in his Salzburg childhood. In his home, ribald jests and coarse words were readily understood, according to the precept "*naturalia non sunt turpia*." But even in the higher spheres of nobility and royalty such matters were not taken too seriously, as can easily be gathered from the letters of such persons as Liselotte of the Palatinate. Such buffooneries may also find their psychological explanation in the relaxation from strenuous labor which they seem to have provided for Mozart. Puns of ambiguous or unambiguous meaning were something that even Beethoven was not averse to.

Mozart, unlike Beethoven, did not possess a firm character and a determined will power. Kindheartedness,



Mozart's Cousin, Maria

Dr. Paul Nettl, temporarily on leave of absence from the Music Department of Indiana University, is the author of several important works on Mozart, of which the latest, an unusual type of biography, has just been published in a pocket edition by Fischer of Frankfurt and Hamburg. He is lecturing extensively in connection with the current Mozart Bicentennial.

occasional lack of initiative, and a frequent easy-going and unqualified optimism are character traits which complicate the life of a genius. One of the best observers of human nature, Baron Melchior von Grimm, who had presented the infant prodigy to the astounded Parisians and to the world as a miracle of nature, but who had less understanding for the mature artist than for the "miracle," writes to Mozart's father Leopold from Paris in 1778: "Wolfgang is too naive, not active enough, too easily fooled, and has too little idea of how to travel the road to success. If he had only half as much talent and in return twice as much *savoir-faire*, I would not be worried about him." Leopold comments: "All this is correct." In two of Leopold's letters we find this observation of a critical father: "There are two causes which prevent you from always making proper use of your intelligence. Search yourself! Know yourself! . . . You have a bit too much pride and *amour-propre*. And then you are too readily sociable and open your heart to the first comer."

Nevertheless it is wrong to say that Wolfgang was no man of action, no calmly determined and tough fighter but mostly a dreamer and fatalist, as Schurig puts it in his authoritative biography. Quite the contrary! He was a tremendous worker and the accomplishments of the last years of his life are unique in the history of the human mind. For just as Beethoven composed his greatest works in the midst of the struggle against fate, against deafness and illness, so did Mozart write his masterpieces, the *Abduction*, *Figaro*, *Don Giovanni*, *Magic Flute*, *The Requiem*, his great symphonies and chamber works, in his last ten years, in the midst of great financial distress, all alone, pressed by creditors, neglected, mocked by fate, and knowing that innumerable bunglers and incompetents had preference over him, the greatest genius of his time. Indeed, the last ten years of his life, during which he was continually humiliated and ignored, and only rarely saw the silver lining, reveal him as the great genius who, with a clear mind, keeps up the struggle against fate, notwithstanding the different impression that may be conveyed by his everyday be-



Mozart Composing
(From the Bettmann Archive)

havior. This in spite of the fact that Nissen, his first important biographer, reduces the great productivity of Mozart's last years to the simple contention that, during this time, he committed more of his works to paper. For it is clear that Mozart's like was nothing but music. The writing down and working over of his musical fantasies was the work that had to be done. Mozart's genius was active in every second of his life. Even when bowling or playing billiards, the full flow of his musical inspiration never stopped, and tradition has it that he was frequently able to work at several compositions simultaneously, in a fashion similar to that of Beethoven.

His Religious Feeling

It would seem appropriate now to discuss Mozart's attitude toward Catholicism and religion in general. It is natural that as a child growing up in the Catholic atmosphere of Salzburg he had a Christian education and acquired Catholic feelings. His father Leopold was of course a good Catholic, although one whose religious feelings had a strong rationalistic tinge. Rationalism had indeed found a foothold at the University of Salzburg. In the hypocritical atmosphere of Salzburg an observer such as Leopold could not help but harbor some heretic thoughts, which he probably transmitted to his son. It goes without saying that Mozart's mother was a much better Catholic,

who was altogether innocent of such ideas as "*credo quia absurdum*."

But of all faiths, Catholicism was the one most in keeping with Wolfgang's character. For it was only this religious service, the baroque Catholic festivals with their intoxicating splendor, their sensuous intensity (as, for instance, the Corpus Christi procession), the parish fairs, the Christmas manger, the Easter processions which appealed to his imagination. How could that glowing imagination have reconciled itself to the calm and non-sensuous sphere of Lutheranism or to the puritan rigors of Calvinism? It may be objected here that even Johann Sebastian Bach's music is rooted in Lutheranism, but are not Bach's cantatas, his passions and his masses inspired by biblical pageantry, and are not his works sustained by mysticism and pietism much more than by merely orthodox interpretation of the scriptures?

Mozart's thinking as a young man is revealed in his statement of October 24, 1777: "God is always before my eyes. I recognize His omnipotence, I fear His wrath, but I am also aware of His love, His compassion and His mercy toward His creatures. He will never abandon His servants. His will is also my will and thus I shall not want." An analysis of this excerpt from a letter shows that he identifies his will with that of God. This is first of all indicative of pantheism, but beyond that of the mysticism of Angelus Silesius, who believed that God could not exist for one second but for his own, Angelus Silesius', existence. Mozart's religious attitude at that time may be defined as a combination of deism, mysticism and pantheism, an attitude that inevitably took the form of Catholicism. Mozart's religious utterances become less and less frequent in letters to his father. Catholicism seems to be gaining the upper hand. Occasionally there are outbursts against popery, even before Mozart's initiation into a Masonic lodge. With increasing frequency his father Leopold has to inquire about Mozart's observance of fasting, confession and communion. But as late as 1791, a few months before his death, Mozart writes to his wife that, with a candle in his hand, he had partici-

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The Handicapped Musician

CHARLES FLEISCHMAN

IT is hard enough to make a living as a professional musician under any circumstances. When one is physically handicapped, the problem is magnified a thousand times.

This is written from personal experience, for I have been a polio victim since I was five months old. At that time I spent seven months in a hospital, and I was hospitalized again at the age of seven for a series of unsuccessful operations. It was then that music became the most important factor in my life. One of the nurses taught me to play the harmonica!

Soon after this my father bought me a violin and before long I was tagged as a "Wunderkind," studying with such masters as Paul Stassievitch and Michael Press and accepted as a protégé by the great Mischa Elman. At twelve I made my concert debut, later appearing at no less than fifteen of the famous New York *Globe* concerts, under the direction of the late Charles D. Isaacson.

In 1939 I made my Town Hall debut and then concertized all over the East. Among my public appearances have been a number of the Roosevelt Birthday Balls, and I have naturally co-operated repeatedly with the March of Dimes, including both radio and television performances. I can say with due modesty that there has never been any unfavorable criticism of my violin-playing as such. Particularly

when I am invisible, it seems to satisfy every listener.

But concert audiences have a peculiar psychology. They actually seem to resent being asked to listen to an artist who is physically handicapped in any way. This applies to blindness as well as to lameness of any kind. In a strange way the average music-lover develops the subconscious feeling that he or she is being asked to make allowances for the performer's handicap. As a result it is necessary for such a performer to play or sing far better than a completely normal artist in order to be accepted at the same level of appreciation and enjoyment.

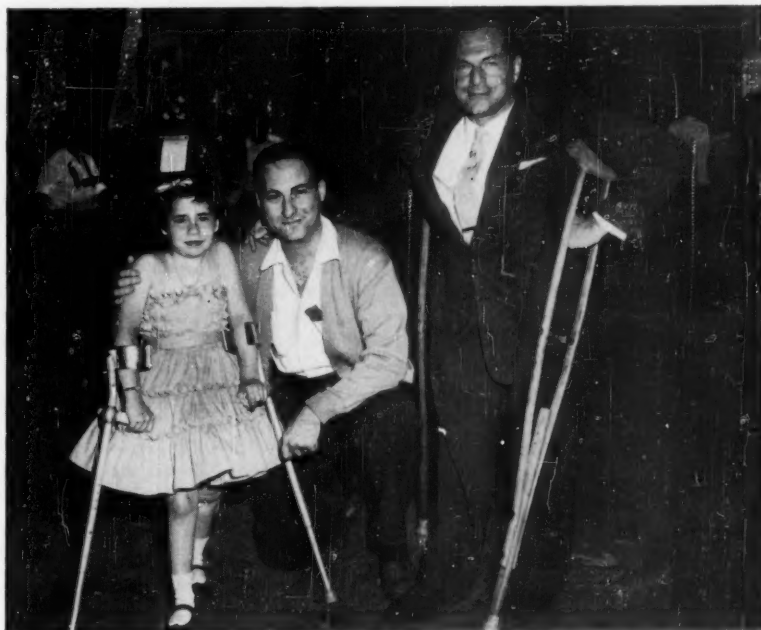
Most habitual concert-goers will indignantly deny this accusation; nevertheless, it is true. The box-of-

fice tells the story in the long run. I have never been billed as "the crippled violinist," and it would be furthest from my thoughts ever to ask for special consideration because of my handicap. I find that most blind musicians insist on ignoring their condition, so far as publicity is concerned, and prefer to be treated as normal people; but they are definitely aware of the veiled antagonism of their audiences.

The unique Alec Templeton has overcome the handicap by his gorgeous sense of humor and command of satire, refusing to compete with sighted pianists on their own ground (although he can well hold his own at the keyboard alone) and winning his greatest fame as a parodist and an exponent of the almost forgotten art of improvisation. George Shearing and others have wisely concentrated on music of the popular type, causing their delighted hearers to forget that they are in any way different from non-handicapped artists.

Yet the late Edwin Grasse, who was a fine violinist and composer, never really won the audience he deserved, merely because he was blind. And there are some splendid blind musicians today who find it difficult to gain acceptance as artists, not through any lack of ability but

(Continued on page 42)



Susan Saperstein, Sid Caesar and Charles Fleischman taking time out from rehearsal to help the orthopedically handicapped

The writer of this provocative and courageous article is at present a member of the orchestra on Sid Caesar's NBC television program. He has long been known as a distinguished violinist, lives in New York, is married to a pianist and the father of two grown daughters. He draws timely attention to a problem that is seldom faced with complete honesty.

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FRED WARING MUSIC WORKSHOP

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Rebirth of the Vienna State Opera

GEORGE LONDON

NOT so long ago the eyes and ears of the musical world were focused on Vienna on the occasion of the reopening of the Vienna State Opera which was bombed and gutted in June 1945. It is now over a decade since that day when flames scarred the insides out of the proud edifice on the Ring-Strasse as thousands looked on, mute and helpless. Those smouldering ruins represented the last symbol of all that was formerly great in Vienna. Today, with that inexplicable resilience which the human race often displays in its greatest adversity, the Viennese have all but forgotten the horrors and the cruel aftermath of the war. The great Staatsoper, despite the legendary lassitude of the building workers and the agonizing lack of money which came partially in dribbles from the occupying powers, stands again in all its former majesty.

Vienna, of all the world's major cities, is unique in that the opera is its single most important institution. The building on the Ring was and becomes again the focal point of the city's life. For the vast middle class of Vienna, as well as for the last representatives of the defunct aristocracy, the opera, its artists and its performances, represent the most in-

teresting topic of conversation. Even for the workers opera takes an honorable second place, being surpassed only by soccer football.

Opera in particular and music in general provide the heartbeat of this city. It is no mere coincidence that many of the greatest composers came here to absorb that special atmosphere, the catalytic agent which should set in motion their most powerful creative energies. They were either born here or near here or came here to work and die. The great Central Cemetery of Vienna has a section reserved for "Honor graves." Here, in a circular area no larger than the average living-room, one may visit the graves of Beethoven, Schubert, Brahms, Hugo Wolf and Johann Strauss. Mozart lies elsewhere on the outskirts of the city, as does Haydn. This is the background of Vienna's musical life. This is its great contribution to those cultural ramparts which have withstood the century-long onslaughts of the forces of brutality and chaos, and why the opera of Vienna is of importance not only to the local inhabitants but to lovers of art and culture everywhere.

This is not to say that the course of true love runs altogether smoothly. The musical life of Vienna today, as always, is beset by intra-mural intrigues. There is a good deal of old-fashioned back-biting and politicking that seems as indigenous to the city as Schnitzels and Schlagobers. The classic victim of these rivalries was Mozart himself, who could never find a position of security—let alone importance—in Vienna,



George London as Don Giovanni

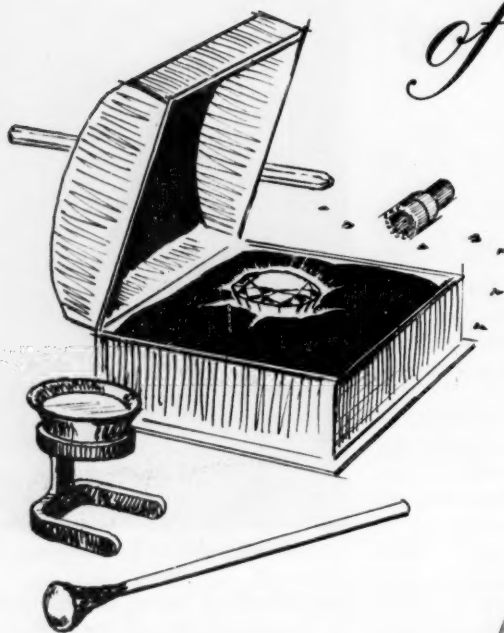
and closed his young life harrassed by financial cares and the enmity of less gifted and jealous colleagues, to be buried in a pauper's grave.

Although a certain amount of conflict still creates tensions in Vienna's musical life, the city still acts as a magnet to artists from all over the globe. For at least four months before the big premiere in November the Vienna State Opera was host to a truly extraordinary complement of singers. All were anxious to be present at the historical opening and willing to make the financial sacrifices which an extended engagement in Austria would entail for them. The few top-flight singers are paid, as of the current season, a maximum salary of \$160 per performance. From this pinnacle the spiral goes rapidly downward to a monthly wage which is barely at a subsistence level. Moreover, the taxation for Austrian artists can only be described as cruel. An unmarried singer must pay as high as sixty percent of his gross income. The crippling taxation and low salaries drive such great artists as composed the Vienna Mozart ensemble to other opera houses of Europe and America to the ob-

(Continued on page 34)

George London, bass-baritone of the Metropolitan Opera, is recognized as one of the greatest singing actors in the world today. His European experience reached a climax at the Vienna State Opera and he has made a spectacular success in leading operatic roles as well as on the concert stage, both here and abroad. This article was written by Mr. London exclusively for MUSIC JOURNAL.

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Folk Music in the Larger Forms

TOM SCOTT

IT is a generally accepted idea that folk melodies are a legitimate basis for artistic creation in the larger forms. Moreover, the notion exists that the national characteristics of the music of the masters are traceable to folksong roots. It is a fact that a great many of the classic composers used folk tunes as thematic material. Examples of this can also be found in the music of our time, but to a lesser degree. Actually this is a highly controversial matter and there is much disagreement among contemporary composers as to the practicality of using traditional melodies in their serious creative efforts.

For the contemporary American composer, particularly if his style is of today, most folk melodies present difficult technical and aesthetic problems. Traditional melodies, by and large, sound best with very simple accompaniments, and usually require no more than three or four chords in their harmonization. Many of them actually sound best when unaccompanied. How then can they be brought within the compass of the highly complex harmonic techniques of today? Isn't it better for the composer to create his own thematic material?

I will leave the larger philosophical aspects of this problem to the musicologists and speak only from my own practical experience. My position is peculiar in that I am not only a composer in the larger forms but also a singer of folksongs. Although I have regarded these as separate careers, they sometimes overlap, the folksinger influencing the composer and the composer tak-

ing a hand in the folksinger's material.

My interest in folksongs goes back to my childhood in Kentucky. My first experience of music was listening to the workers on my father's farm. They played the banjo, guitar and harmonica and sang blues, ballads and spirituals. At an early age I learned from them to play these instruments and to sing many of their songs.

Arranging Folk Songs

However, it was not until 1941 when I had the good fortune to be working for Fred Waring that I attempted to do anything with folk materials. After some experiment I arranged a weekly series of American Folksongs for the Fred Waring radio program. This led me into further research and my subsequent activity as a ballad singer. Later many of these arrangements were published by Shawnee Press and have had a wide use in educational choral circles.

All of these arrangements presented interesting problems. The nut of the question was how to make the piece interesting without violating its essential simplicity. I tried always to preserve the original melody intact, although some liberties could usually be taken with rhythm. I found it often possible to use the devices of augmentation and diminution. I drew my harmonies from



the material itself, keeping them mostly very simple.

I found that I could be most creative in the musical form and shape of the arrangement. By contrasting treatments of different verses, changes of pace, and by the creation of introductions, bridges and transitions it was possible to legitimately enhance the material. However, some of the tunes were so fragmentary that the finished result was virtually an original composition.

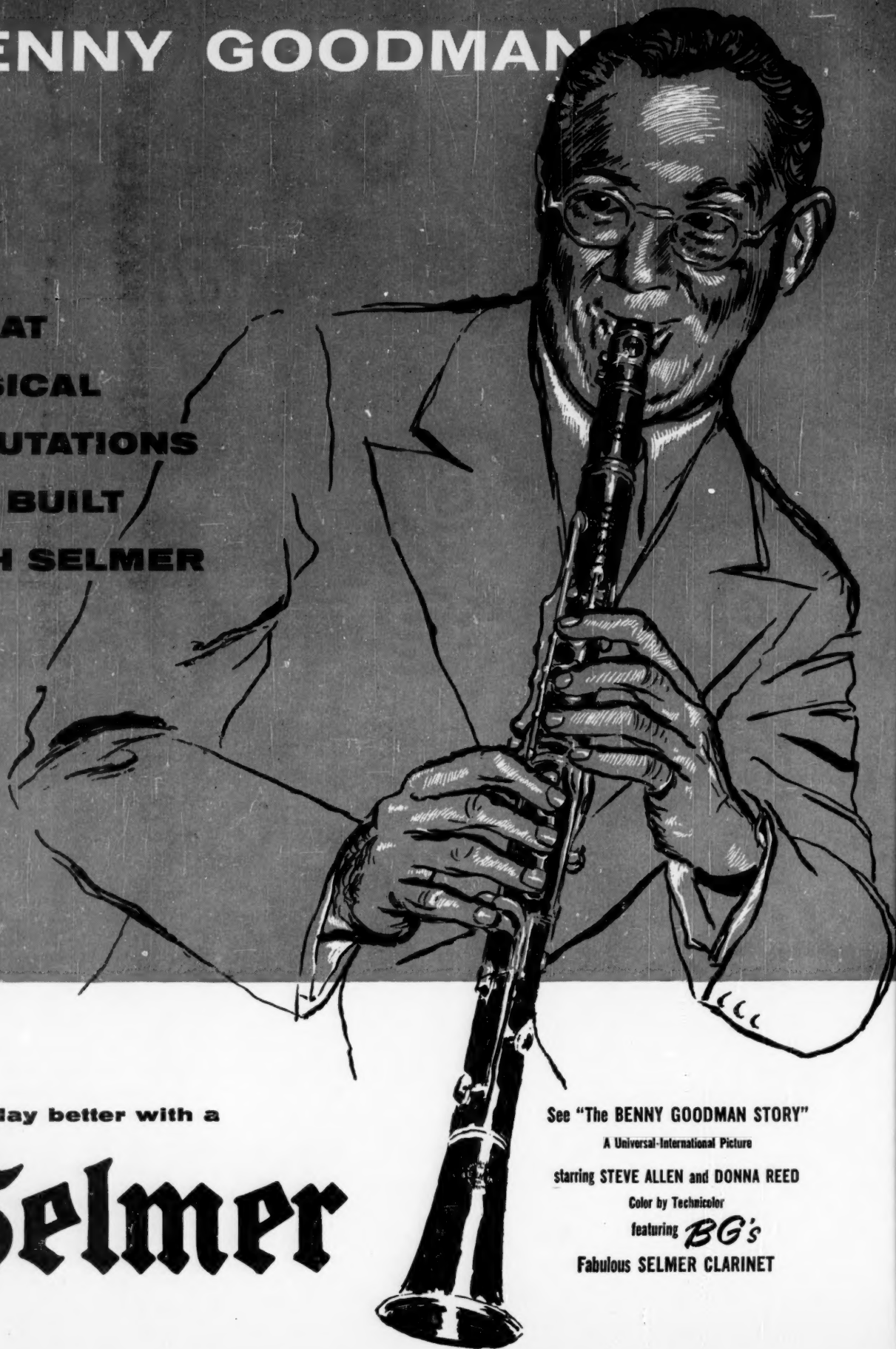
Yet these choral pieces were not essentially attempts at artistic creation. Rather they were a practical effort to make available traditional material for concert purposes. Also they were entirely confined to the aesthetic problems of the smaller musical forms.

My first effort to use folk materials in a symphonic work was in 1943 in a concert overture, *Hornpipe and Chantey*. I had re-read *Moby Dick* and made a trip to Nantucket which fired me with the idea of doing a piece about the sea. It seemed appropriate to fuse together the historical maritime song and dance forms. I wanted to base the work on a traditional hornpipe tune; after looking through several hundred hornpipes I had to abandon the idea, as not one of them was susceptible to a modern treatment. So I created a theme which embodied as far as possible the hornpipe characteristics and which
(Continued on page 44)

Tom Scott has made a thorough study of American folk music, using it successfully in many ways, in addition to his highly original creative work. His distinctive arrangements of Sea Chanteys have been recorded for RCA Victor by Leonard Warren and his orchestral works by the Vienna Symphony, besides a dozen records of his own voice with guitar accompaniment.

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So You Want A New York Concert Debut?

CONSTANCE HOPE



I HAVE, over the years, had the good fortune to witness many a wonderful singer or instrumentalist in a New York debut. I still feel the same kind of exhilaration when a young musician, often unheralded, steps out on the stage, acknowledges the applause of the audience (more often than not consisting of friends, friends of friends and the "debutante's" teacher's friends), opens his or her mouth, or grasps the bow with the skill of a veteran performer,—and shows that he is that wonderful and exciting thing: an artist!

However, I am sorry to say that I have also witnessed more dismal debut recitals than I would like to remember. Almost every time I felt that the young performer—up there on the all-important stage—was not entirely to blame; it was the fault of over-anxious parents who wanted their offspring to shine in one of the brightest spotlights of the world, the stage of Town or Carnegie Hall.

Sometimes the blame can be placed at the feet of an unscrupulous teacher. Usually it is "the family," which will often endure privations to make a Town Hall or Carnegie Hall debut possible, if some talented member shows inclinations towards a concert career. Often members of such families are so

blind, so much in love with this "prodigy," that they neglect to ask the most important question: "Is Louise or Jack ready for a debut? Are we doing him a service or disservice by making this New York debut possible?"

For a New York debut is no laughing matter!

Cost of a Recital

First of all: it costs a lot of money. The rental, the printing of the programs, the ads in the New York papers; all this is only the beginning. The stark figures of a Carnegie Hall recital run as follows:

Rental of the hall (Capacity: 2,760)	\$750.00
Ushers' fee	162.50
Box office service	100.00
Printing of tickets	38.00
Total	\$1050.50

For a Town Hall concert the figures are these:

Rental of the Hall (Capacity: 1,500)	\$450.00
(This figure includes ushers' fees, three weeks' box office service, backstage staff and house programs.)	
Printing of tickets	27.77
Total	\$477.77

(Week-day matinees at Town Hall cost \$225.00 for the rental of the hall. However, it is difficult enough to fill the hall for a debut

recital during an evening or week-end date, when all friends of a "debutante" can be prodded into attending! So a week-day matinee should be discouraged.)

These totals are the "basic expenses" for a Carnegie or Town Hall debut. As I said at the outset, this is only the beginning. There is the rental of a piano, which runs from \$25.00 to \$100.00, according to the excellence of the instrument. There is the accompanist's fee, a most essential item, ranging from \$75.00 to \$250.00.

If the performer happens to be a girl, there is the concert gown. This cannot be just any gown. It has to be a gown that "does something" for its wearer. It may have to make its wearer look slimmer or, if she is tiny, it may have to add much-needed stature. The price of a suitable dress can range from \$75.00 to \$350.00. In this connection I would like to mention four among the very best dressed "Ladies of Song" who—to my mind—have always known exactly what to wear on a concert platform: Lily Pons, who—at a time when this was not fashionable at all—insisted on dazzling hoop-skirts, which, on a huge stage, help the tiny Lily to attract the eye of her audiences; Dusolina Giannini, who always accentuated her patrician Italian looks with wonderful, timeless brocade and velvet gowns which seemed to step right out from the paintings of the Renaissance masters; Gladys Swarthout, who often has dresses designed of lovely, soft

*Constance Hope is a well known public relations counsel, author of *Publicity Is Broccoli*, former Director of Artists' Relations for RCA Victor Red Seal Records and press director for the Metropolitan Opera Association. This article appears by courtesy of Music Clubs Magazine.*

cotton and wool in vivid, glowing colors which do so much for her famous looks; and finally Marian Anderson, whose simple but statuesque gowns express so beautifully that great artist's simplicity and sincerity.

I am not forgetting our instrumentalists, and they have an especial problem. Women pianists and violinists must have "sleeve-freedom" and, in my opinion at least, they should most definitely wear sleeves. There is nothing so distracting as the muscular arm of a woman pianist, when she is playing. Cellists (women cellists, of course) have another problem inherent to their instrument. They must have wide, flowing skirts which form as ideal a "backdrop" for their instrument as possible. Anyone who has heard and seen the lovely Raya Garbousova will know what I mean.

Some By-Products

Today, competition is terribly keen. To make a fully rounded career, many new vistas are open to musicians. In addition to concerts, operas, and recordings, there are now radio, television and motion pictures, to mention only a few. Therefore audiences in our day and age require from an artist more than the knowledge of his instrument or voice. The artist must play and sing well, technically; he must have outstanding musicianship; a quality of communication, personality, a good figure, and good looks. In the case of women performers careful costuming naturally makes its contribution.

Then there is, for a debutante especially, the coaching fee. I have often insisted that, on a limited budget, a lion's share should be spent on extensive coaching sessions. For nothing is as important in a debut recital as the young artist's security in what he is to perform. If the coach happens to be also the accompanist who is to play at the debut, so much the better. For a recital is not a solo affair. It is an ensemble!

Lotte Lehmann once explained to me the great importance of the accompanist. She told me how she, both with Erno Balogh and with Paul Ulanowsky, always felt that everything would come out all right. Like all true artists who, the more

famous they are, feel an increasing responsibility toward their audience, Lehmann derived enormous security from Balogh's and Ulanowsky's "keyboard," and on those rare occasions when she was not feeling quite up to par vocally, she still knew that "Erno" or "Paulchen" would support her—and that all would end well.

Now, with the hall, the gown, the piano, the accompanist accounted for, the real expense only begins. There is the manager's fee, which runs from approximately \$150.00 to \$200.00. Newspaper ads in the New York papers cost (for an eight-line ad in the Music Section of the *Sunday Times* or the *N. Y. Herald Tribune*) \$40.00 per ad; and such ads should appear in both papers, possibly on two consecutive Sundays. Student coupons should be printed for a debut recital to assure an unknown artist a reasonably well filled house, and this will cost approximately \$25.00 to \$30.00. If the budget allows it, a special publicity campaign is certainly advisable, to start five or six weeks ahead of the

(Continued on page 40)

HINDEMITH OPERA

Paul Hindemith's Opera *Mathis der Mahler* receives its United States premiere at Boston University on Friday, Saturday and Sunday, February 17, 18 and 19, presented by students in the opera department of the University's School of Fine and Applied Arts.

Although the opera is well known as one of the greatest of Hindemith's productions, the composer has not previously granted permission to any group for performance in America. The cast is drawn entirely from student ranks, with Sarah Caldwell, director of the opera department, in charge of the production.

The New York Staff Band of The Salvation Army marks the beginning of its 69th year of consecutive service with a Music Festival in the Army's Centennial Memorial Temple, New York, on Friday evening, Feb. 10. Jerome Hines' of the Metropolitan Opera is the guest soloist.



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Watch Those Unaccented Notes

DON CRAIG

THE choral director is puzzled. The notes are right; intonation is reasonably good; attacks and releases are together; enunciation, tone quality and balance not too bad, but somehow the music doesn't come alive. Why?

The answer may well lie in the fact that the singers are failing to give a proper importance to *unaccented* notes, for the matter of accentuation is one of the most neglected and misunderstood phases of choral singing,—indeed of all musical performances.

The question of which notes or words are to be stressed is often thoughtlessly determined by either the length of the note or its pitch. That is to say, the longer the note, the more accent it often automatically receives from the singer; the shorter it is, the more it tends to be relegated to a position of less importance. And as for pitch, an undisciplined performer will almost inevitably attack the higher notes of a phrase indiscriminately with more accent than he gives the lows.

But, if this is wrong, what *should* properly determine the pattern of emphasis? Traditionally there are two theories: either (1) the rhythmic position of the note in the measure, or (2) the relative importance of the words, or both, are usually thought to be the proper determinants.

The first of these always brings to mind a scene of the hard-working piano teacher struggling to instill some "rhythm" into her equally-struggling beginner, by chanting

over him "ONE, two, three, four, ONE!, two, three, four. . ." usually accompanied by an emphatic physical gesture on the "ONE".

This idea, that the first beat of the measure should receive greater stress than the others, is one of the more common elementary axioms, but it is also one of the least valid, because music simply is not constructed that way. True, the notes of a composition in conventional binary or ternary rhythm seem basically to group themselves into measure-units marked by bar lines, a tendency which has given rise to the commonly accepted theory that the performer must define, by stress, the first note of each group. However, a careful listening to any good rendition of such music reveals a marked absence of any regular "ONE-two-three-four" accentuation. In most cases, a pronounced emphasis on the first beat, if it exists at all, is largely illusory.

The second traditional concept—that stress should be determined by the relative importance of the word—is common among choral directors who especially want their choirs to communicate textual meaning. The conductor will exclaim to his charges: "It isn't just 'and the glory, the glory of the Lord . . .'—it's 'and the GLO-ry, the GLO-ry of the LORD.'" This would seem at first glance to be valid, if the text is to be meaningfully communicated. However, despite the fact that good speech and good singing have much in common, it is yet true that (except when a non-metrical *parlando* style is indicated) singing is a mode of expression very different from speaking, and the rhythmic element is the greatest point of difference between them (pitch and intensity being the others). Choral singing is music first and poetry second (no matter how close a second) and any accentuation pattern which violates good musical phrasing for the sake of a



fancied word-value violates the spirit of the art. If the performers' pattern of emphasis is truly musical, the meaning of the text will usually be projected, even in cases where the more important words don't seem always to coincide with the normally stressed notes.

The great danger in basing a pattern of emphasis on either the "downbeat" theory or the "important word" theory is this: Accenting of any note or notes implies naturally that others must be relatively *unaccented*, and that is precisely where rhythmic trouble begins. For the common tendency of most amateur choruses is to slight the unaccented notes,—to slight them in terms of proper duration, and to slight them in terms of vocal intensity.

In other words, an *unaccented* note is often sung as though it were an *unimportant* note, an unconscious treatment which not only endangers steadiness of tempo, but precludes a truly musical rendition. It can even be argued that if either one is more "important," it is the unaccented note, as its function is nearly always to build, in however minute and momentary a way, a tension, which is psychologically released by the accented note whose impending arrival it may be said to "herald."

An excellent approach to a piece of choral music is to treat it first as
(Continued on page 27)

Don Craig is a practical and highly successful choral conductor with a wide variety of experience. He is perhaps best known for his work on the Telephone Hour and with the Fred Waring Radio Glee Club, but has directed choral festivals, clinics and demonstrations in many educational institutions, covering more than a dozen States, with his choruses heard also on RCA Victor and Decca Records.

Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)

THIS month the Round Table is composed of concert pianists who are associated with our American colleges and universities. I have asked the well known young American pianist, Sidney Foster, to serve as the guest editor for this issue, and he, in turn, has proposed a provocative problem to four of his fellow pianists who are teaching in American institutions of higher education, while keeping up their concert careers. These men have been asked particularly to discuss the comparatively new degree of Doctor of Music, for which qualified students may now work in the same manner as for that of Doctor of Philosophy. Mr. Foster's recent illness forced the postponement of his New York recital, but he has graciously consented to carry out this assignment and is now well on the way to complete recovery. From here on Mr. Foster and his colleagues can speak for themselves.



—J.M.W.

THE CONCERT ARTIST AS COLLEGE TEACHER

SIDNEY FOSTER

IT has been said (was it by Bernard Shaw?) that "Those who can, do. Those who cannot, teach." The saying is just as contrary to the facts today as it has always been.



Most successful performers have also taught, — long before and since, let us say, Bach or Liszt. Today's performers are no exception, and both the famous and the not-so-famous are well identified as teachers. What is unique, perhaps, is the large number of fine performers to be found on college faculties. There is a simple reason for this.

The growing recognition on the part of the colleges of their responsibility to the field of music has resulted in greatly expanded facilities for its instruction. The realization that in educating and equipping a musician they are developing a first-class citizen and contributing significantly to the social welfare and culture of the nation is securing for music in the colleges no less an

honored place than for medicine or law.

The artistic playing of a musical instrument represents much more than a skill. It is a highly complex art, requiring a broad background and wide experience. The student, realizing that a musician's education consists of infinitely more than practice and knowledge of theoretical subjects, is drawn more and more to the college where he gets not only these but a good general education, a well-organized day, the stimulation of association with his fellows, sufficient recreation, and a teacher who is also an outstanding performer.

In a word, music has come into its own in the colleges. And perhaps the most telling evidence of this is the introduction during the past two or three years of the Doctor's degree in music performance. While it is still not unanimously agreed that the highest level of scholarship and intellectual achievement goes into the making of an accomplished musical artist, those institutions where no doubt exists are now offering the Doctor of Music degree, not as an honorary award, but on the same

academic level as a Ph.D. And as more institutions offer this degree, the need for expert performing artists to administer it will become greater, and we may look forward to more and more of our professional performers becoming college professors.

When I was asked to "guest edit" this department, it occurred to me that it might prove of value and interest to hear from some performers who are presently combining college teaching with their concert activities. I am grateful to Mr. Abram, Mr. Crown, Mr. Kilenyi and Mr. Sandor for their illuminating and constructive reactions to their experiences thus far. ▶▶▶

Sidney Foster, Professor of Music at Indiana University, has a notable record of appearances throughout the country both in recital and as soloist with leading orchestras. At Curtis Institute he won the MacDowell Club prize and later the coveted Leventritt award. His debut was with the Dallas Symphony Orchestra in 1939, and his New York debut with the New York Philharmonic in 1940. Since then he has made repeated coast-to-coast tours and appeared with major symphony orchestras throughout the country.

DOCTORAL DEGREES FOR APPLIED MUSIC

Edward Kilenyi

ONE of the latest of the many academic discussions now raging concerns the appropriateness of doctoral degrees for graduate music students specializing in applied music.



The performance of serious music by individuals is by now a recognized part of the curriculum of many colleges and universities. It follows that degrees granted should be

commensurate with the time spent in study and experience in the specialized field, together with related and cultural subjects. If knowledge and ability are of a superior order, and if the necessary ground has been covered, official recognition should be granted. If withheld on account of a degree's non-existence, appropriate classification is denied in a field where such distinctions are all-important.

In the case of pianoforte specialists, the group mostly concerned, for what kind of knowledge or skill should the doctoral degree be granted? The virtuoso ability to play the twenty-four Etudes of Chopin with absolute accuracy, two metronomic degrees faster than indicated, plus Liszt's Transcendental Studies? Impressive as such feats may be, they are quite possible without the ability to think, and without much knowledge of the pianoforte literature. In fact, doctoral capacities might be better indicated by a demonstrated comparison of Liszt's own three versions of a Transcendental Study.

In my opinion, even understanding the performance requirements of the profound classics would not

in itself justify the doctoral degree. We approach the desired characteristic more closely, however, when the pianist's background knowledge enables him to answer authoritatively questions raised by the various schools of thought about interpretation. There was a time when Bach's works, and even Beethoven's, "had to be" performed according to metronomic standards. Why? If given rhythmic freedom, how far can one—how far *must* one—use it? With what different concepts of pianoforte technique can one approach a Hindemith, Bartok or Prokofieff sonata?

A positive list of attainments for the doctoral degree in the field of piano literature would, in my view, consist of:

(1) *Teaching* knowledge of all possible phases of the pianistic repertoire. This involves a grounding in clavichord and harpsichord music, the Viennese classics, the Romantic styles, Impressionist schools, and the widely different contemporary keyboard idioms. The doctoral candidate should be instantly aware of the general problems in any given work of any given period, and some of the specific problems, after very short study, and know how to solve them.

(2) *Performing* ability: three recital programs plus ensemble works (concerto and chamber music) in the repertoire, played with thorough musicianship, fluency and accuracy.

(3) *Knowledge* of theory and music history should be on a high graduate level.

(4) *Ability* to impart knowledge.

(5) *Ability* to lecture on music.

(6) *Ability* to do independent research.

(7) *Broad cultural background.*

Would the reader like to try a little esoteric chatter on a near doctoral level? A discussion of some typical questions might give an idea? Did Beethoven mean *A natural* or *A sharp* in Bar 225 of his Opus 106? Did Bach intend his Well-Tempered 48 for the harpsichord or the clavichord? Proofs? Internal evidence? Is the piano a percussion instrument? Here discussion might become quite bitter, but accurate scientific knowledge could settle it either way.

To repeat:—since the doctoral candidate, whether primarily a performer or a researcher, is bound to be a teacher, the pedagogic art both

as a science and as intuition must never be neglected. The human touch must be cultivated at least as thoroughly as the pianistic. ►►

THE PERFORMER-TEACHER

Jacques Abram

THE goal of the student of musical performance is to discover for himself the true nature and character of the music and to acquire his own means of expression. Each individual develops his own unique conception of music. The task of the teacher is to direct the student in finding the closest possible affinity between the student's conception and that conception which the evidence of the printed page and the best tradition of performance establish.



At the outset let me say that this article means to discuss the value of the performing teacher. It is not meant to be understood as an invidious comparison with the nonperforming teacher. There have been wonderful teachers who could not themselves perform, and indeed there are times when valuable things can be learned from artists who perform on other instruments. As a pianist I have sought the guidance of a conductor (it was not a Concerto, either), and upon at least one occasion I learned an enormous amount from a great Lieder singer.

Music itself, living in actual performance, and not the attributes of music, can alone truly speak. The performer, by virtue of his experience in playing and his knowledge of the musical work being taught, is enabled to demonstrate it effectively, perhaps also to present other works or fragments of works in which analogous problems can be illustrated. Since music is more than the sum of its parts, the student is greatly stimulated when he hears a performer-teacher actually make music while criticizing. For a performer-teacher to sit down at the piano

Edward Kilenyi, now Professor of Piano at Florida State University, Tallahassee, has given recitals on three continents. He has been soloist with Beecham, Mitropoulos, Munch, Ormandy, Szell, Paray and many other conductors, and he has been the frequent partner of his friend and former teacher, Ernst von Dohnányi, in two-piano recitals. His recordings for Columbia, Pathé and Remington include more than one hundred works.

and actually play for a student emphasizes the fact that the indications on the printed page which he is urged to observe are in fact bound up inextricably with the music itself. The performer-teacher has a great advantage. He can not only point out the way and direct the student's attention where it needs to be concentrated at the moment and advise the student how to overcome difficulties, but he can offer the student a stimulation and inspiration through his ability to take that formidable step between knowing what is to be done and doing it, or between the sum of the parts and that whole which is music.

Supporting Advice

The performer-teacher can be of invaluable help when he documents his advice, especially when that advice may seem ill-founded. For example, it is often very difficult for a student, or any performer for that matter, to be convinced of a proper tempo. Admonitions that the player is robbing the music of point through excessive speed frequently fall on skeptical ears. The player may somehow be governed more by his tactile sense than his musicality and be actually listening with his fingers, which can become a vicious habit. By this I mean he is assuming that what his fingers feel as they perform their task is what is being heard by the listener. The performer-teacher can arrest this dangerous habit if he will actually play the work at hand and force the student to really listen.

Some might object to an artist-teacher's using his own playing in teaching on the grounds that this produces imitation in the student. I feel that such an objection is unjustified; I believe it is really impossible to parrot a musical performance. No matter how much a student may strive to reproduce his teacher's illustration, for example, of *rubato* in a specific phrase — attempting to copy the rhythmic deviation and dynamic nuance as closely as he can—he will inevitably inject his own personality. This does not mean that occasionally a particularly imitative student will not attempt to ape his teacher's gestures, his posture, his physical conduct while performing. However, it is my

belief that while such a student may appear to play "like his teacher," in actual fact he does not.

In conclusion, let me add that I firmly believe that when a student has something to go by beyond words in musical guidance, his way is greatly illuminated. A teacher who with a raucous voice sings a phrase comes nearer to enkindling a student's grasp of the music than the one who talks of it with a large and excellent vocabulary. >>>

Jacques Abram has been prominent as a concert pianist for some years, during which he has played with more than sixty major orchestras in the United States, Mexico, Latin America, Canada and Europe, besides giving recitals throughout three continents. He has recently accepted a post as artist-in-residence and head of the piano department at the Oklahoma College for Women in Chickasha, Oklahoma. Mr. Abram records for His Master's Voice.

PERFORMANCE DEGREES?

John Crown

BY blending professional training with a prescribed amount of academic knowledge leading to the B.M. and M.M. degrees, we offer a unique type of musical training in our American universities. If the proof of the pudding lies in the eating, then, to mix a metaphor, the efficacy of our university schooling lies in listening to its results.



The listening really turns out rather well. All styles and types of music are performed, and the healthy collaboration that exists between composer and performer leads to productive mutual stimulation. The community, too, is becoming increasingly interested in campus music-making, and the result is a healthy balance between composer, performer and audience. One is led to consider that if practical musical training is—as it obviously is—feasible at a university, then why not proceed from the B.M. via the M.M. to a doctoral performance degree? Why not, indeed?

Perhaps we might examine a few

possibilities and pitfalls, taking the latter first. Who is qualified to embark on the doctoral program? And why? The "why," of course, should stem from an ever-expanding search for more knowledge. Does it, though? All too often it stems from pressure exerted by administrators anxious to dress their bulletins with more "Doctors." Or, equally unfortunate, advancement will be denied a teacher without a higher degree, — an unpleasant squeeze play in which some performer-teachers find themselves.

Qualified Candidates

Returning now to possibilities, who is qualified for the doctoral program? A performer who might be considered an "artist"? The quotation marks are intentional, since determining artistry raises certain non-objective standards difficult to pin-point. In any case, the qualified candidate must be a performer of high attainment, both technically and musically, with considerable repertoire to draw from. We need to be alert to the danger of a performer's suffocating in too much research. Since musicology has had quite a head start in the university framework, it naturally exerts considerable pressure in its own direction. The performing musician requires much time for practice. This time must be provided in the doctoral program, with due credit and recognition for fine performance being taken into account. Otherwise we will wind up with a research man who plays pretty well, instead of an artist with an unusually good education. It seems to me that there is no particular point in discussing the detailed pros and cons of the doctoral program, since it already is here, and here to stay. Let us rather think now in terms of making the program useful and productive, so that it may contribute to the further development of musical culture in our country. >>>

John Crown is head of the piano department at the School of Music of the University of Southern California. He has concertized extensively in Europe, Australia and the United States, with activity in chamber music in addition to solo performances and recording for Co-Art.

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THE N'TH DEGREE — DOCTOR OF MUSIC

Gyorgy Sandor

THE question of whether the Doctor of Music degree ought to be established as an additional degree for the graduate student suggests many pros and cons. Its practical value depends, of course, on whether such a qualification will be required for certain positions, teaching or otherwise. For the concertizing artist, no degree whatsoever is necessary. The requirements in the concert field are of a nature other than academic.

Our reason for endorsing the Doctor of Music degree would be because of its value in the actual stadium,—the time it affords for further explorations in the limitless field of study that music in its manifold aspects offers. A prolonged study period for the teacher is of obvious value; and so would it be for the performing artist! In the highly competitive career of concertizing there is no lack of talent; this country alone produces hundreds and hundreds of most promising concert debutants and debutantes every year. Still, the gradual, unhurried development of a musical personality takes infinitely more time than the acquiring of sheer mechanics,—of what is commonly known as "technique." Of course, if by technique one understands not only the strength, endurance, speed of fingers and wrists, but an all-encompassing mechanism where the technical and expressive elements are fully integrated, then technique is something else again! And in order to develop such a technique one undoubtedly needs a considerable amount of time in addition to absorbing a fairly large repertoire for concertizing. All these considerations would speak for the extended study period needed for the acquisition of the Doctor of Music degree.

On the other hand, there is a valid point of view which says that the preparation of a certain thesis implies a specialized study of limited

scope, and will not necessarily broaden one's musical horizon. Also, one can't help being aware of the fact that in our highly organized and complex everyday life there seems to be a somewhat exaggerated tendency toward giving too great an importance to degrees, titles, and diplomas,—even in the field of the arts, where freedom, spontaneity, unpredictability are essential conditions for any valuable creative activity.

If the Doctor of Music is to be one of the generally available degrees, it might be advisable to establish high standards, not only in theoretical requirements but also in performance. The candidate should be an accomplished performer,—as an instrumentalist, vocalist, or conductor. And, since music is such an internationally employed idiom, the required standards should be on an internationally high level. ▶▶▶

Gyorgy Sandor, artist-in-residence at Southern Methodist University, studied piano with Bela Bartok and composition with Zoltan Kodaly. Since his debut at the age of eighteen, Mr. Sandor has toured the European continent, the Latin-American countries from Mexico to Argentina, and the United States from coast to coast. In 1946 he gave the world premiere of Bartok's last Piano Concerto under Eugene Ormandy in Philadelphia and New York. This work is included among the many recordings he has made for Columbia Masterworks.

The Institute for Intercontinental Studies, 667 Madison Ave., New York, announces its sixth annual tour of the European Music Festivals beginning July 8. Dr. Paul A. Pisk, Professor of Music at the University of Texas, will act as tour conductor. The Institute is headed by Dr. Eric Mann, Travel Editor of CUE magazine.

San Diego State College will be offering its fourth annual Workshop in Choral Art beginning on July 16, 1956, and running for a period of six weeks, under the direction of Robert Shaw and Julius Herford. Mr. Shaw comes to San Diego each summer as conductor of the San Diego Symphony Orchestra and integrates the Workshop Chorus in performances with the Symphony.

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MOZART'S CHARACTER AND PERSONALITY

(Continued from page 10)

pated in the Corpus Christi procession. But it is highly significant and revealing that he signs this letter with his sobriquet "Snai." Numerous religious compositions out of Mozart's middle years bear witness to the deep mysticism of their creator. This is the impression one gets especially from those portions of the Mass which speak of incarnation, resurrection and salvation, such as "Qui tollis peccata mundi" and "Et incarnatus."

Masonic Beliefs

We may assume that the concept of resurrection, with which the Hiram legend later reacquainted him in the form of Freemasonry, deeply occupied him since his early youth. This is most clearly revealed in a letter which he writes from Paris on the death of his mother: "In these sad circumstances I have found consolation in three things: first through my absolute and trusting submission to God's will, then by visualizing her easy and beautiful death, her instant attainment of heavenly bliss—how much happier she is than we who remained behind—I wished that I could this minute accompany her on her journey! Out of this wish and this desire a third consolation finally emerged, namely that she is not forever lost to us, that we shall see her again and shall be together more joyous and happy than in this world." A similar utterance is to be found in a letter to his father of April 4, 1787 on the death of his friend August Hatzfeld: "He had just turned 31 like myself; I do not pity him, but I do pity myself."

Mozart was constantly in poor health. His pale complexion, accentuated by his blonde hair and his pointed nose, made it readily apparent that the body in which this powerful mind was housed was doomed to an early death. Mozart had long been aware of his illness. This illness, which evidently stemmed from an over-exertion of his organism, was fatal. Schenk described it as "pyelitis and pyonephritis, a latent focal infection of the kidney which inevitably would have to end

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one day in a complete disfunction of this organ."

Premonitions of death accompanied Mozart's creative activity, and when that mysterious messenger of Count Walsegg came to order a Requiem from the ailing master, Mozart was seized by profound pessimism and began to believe that some supernatural power had ordered this funeral dirge for the composer himself. A letter presumably addressed to Da Ponte, who had invited the moribund master to London, shows Mozart as a man who has not yet settled his accounts with life but is nevertheless ready to meet his Maker. The phrase "The hour tolls" undoubtedly alludes to *The Magic Flute* and probably shows the influence of Masonic ideas.

Mozart had joined the Masonic Order toward the end of 1784. He had become a staunch Freemason, attending their meetings regularly. He found his best friends within the Lodge, among them the merchant Puchberg, who quite often helped him financially. Mozart's Masonic experience is reflected in many of his compositions, above all in the *Masonic Funeral Music*. We might even say that his characteristic late style, the "humanitarian style," is rooted in his Masonic experience, embodied in the best way in his last confession, *The Magic Flute*, the great message of eighteenth century humanity. >>>

UNACCENTED NOTES

(Continued from page 20)

though every note (and indeed, every rest, also) is equally vital rhythmically. In fact, to counteract the tendency to slight the shorter notes, it is well to sing as though "the shorter the note, the more important it is." At least part of the composition should be sung through (in normal tempo and with proper relative durations), with as nearly equal stress as possible given to each note, letting every sound and every silence be, for that fleeting moment, the most important sound or silence in all the world, whether a word or syllable is an emphatic one such as *praise*, *love*, or *go*, or just a plain *and* or *the*. Working from this as a basis, the ebb and

flow of the melodic line will gradually dictate the minor and major climaxes and the shaping of each phrase.

This approach is specifically recommended in studying any music of great inherent rhythmic regularity. The noble, moving parts of a Bach chorale, such as the bass line of *O Rejoice Ye Christians Loudly*, benefit especially by a studied attempt at equal accentuation of the eighth-notes, particularly as the line descends the scale.

Or, to recall the previous refer-

ence to a phrase from *The Messiah*, let us say that neither "and the glory, the glory of the Lord . . ." (intoned with a monotonous lack of vitality), nor "and the GLO-ry, the GLO-ry of the Lord . . ." (over-and-under stressing) is right. Preferable to both of these would be "AND THE GLORY, THE GLORY OF THE LORD . . ." sung in a well-connected legato, with every note and every syllable important, letting the eventual pattern of accentuation evolve from the wonderful soaring melodic lines themselves.

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 (With dance bands derby hats are normal,
 But symphonies are more informal.)
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Problems and Progress In Band Betterment

RALPH SATZ

THE old-fashioned "brass band", which today is hardly distinguishable from a symphony orchestra in collegiate as well as professional circles, has recently become one of the most important topics for discussion in the field of music education. There are several national associations of bandmasters which meet regularly to debate their individual problems, while various clinics and conferences, such as that of the Band Betterment Associates in New York not long ago, are becoming fairly common.

All roads are now leading toward the 50th anniversary of the Music Educators National Conference, to be celebrated in Saint Louis, April 13-18, and this highly significant convention will devote no less than four sessions to "The Literature and Interpretation of Music for the Band", under the chairmanship of Robert E. Fielder, of Abilene, Texas. It is to be hoped that a number of troublesome questions will be answered on this occasion.

In our schools, colleges and universities, there seems to be a perpetual argument as to the comparative status of a "marching band" and the so-called "concert band". In many cases they are two separate organizations, or at least work under two different conductors. Certainly their ideals are different. Showmanship is all-important for the bands that parade and entertain football crowds between the halves, although this quality should not be ignored in

the concert field either, especially in view of the general absence of pageantry and excitement. The repertoire is of course quite different, but here too the ideals of performance are coming closer to agreement than ever before. One hears some excellent music played on the athletic fields nowadays, and a good concert ensemble of wind instruments is not above belting out a rousing march or even a popular tune of the moment.

Assuming that the directors of marching bands know their business and have little difficulty in pleasing their audiences, the question of literature becomes doubly important on the concert stage. There are those who believe that a concert band should play only music originally written for that combination of instruments, and they argue quite rightly that there are many compositions of this type still comparatively

(Continued on page 43)



Victor Walton, of the University of Michigan marching band

(Courtesy of Jan Korver)

Ralph Satz is Executive Chairman of Band Betterment Associates and Director of Standard Publications for Chappell & Co. in New York. He has himself conducted bands with success and made an intensive study of their problems.

The European Music Festivals On A "Do-It-Yourself" Basis

MARIE JOY CURTISS

IF you are a church, college or public school music director, you probably spend ten months of the year meeting performance deadlines and working with large groups of people. When June comes, crowds and schedules are what you want least. Then why not have a complete change, with freedom to enrich your own cultural life? Plan your own trip to Europe, travel the way you please, spend what you can afford, but take time to absorb the atmosphere and culture of the centuries. If you select only one main point of interest such as Rome and spend your whole time there, you will gain more than you can possibly imagine.

How Can You Do-It-Yourself? First choose your means of Trans-Atlantic crossing. Let your travel agent assist you with this. Plane reservations may be had on shorter notice than steamship, which requires a year to be assured space. Both may be had for about the same price, but the boat trip is a holiday in itself. Don't overlook freighter travel.

How Does One Get About In Europe? The railroads in some countries like Great Britain and Italy have special tourist tickets for limited time and unlimited travel. These cost about \$27.00. Buses are new and comfortable. They cost more but afford a closer view. You can rent a European car from \$45 a week upward. The English Austin is one of the best of the cheaper



cars. You can buy a foreign car here for delivery on arrival over there and resell it to the agency when you sail for home. Or you can take your American car with you, but be sure your over-all length does not exceed 17 feet. A car weighing 3500 pounds or less costs \$400 round trip. Divide this amount by the number of people who plan to ride with you and you will see how reasonable this luxury can be. European gas costs almost twice as much as ours, so select a car with good gas mileage.

From personal experience in all kinds of European travel, the writer recommends the private car as affording the maximum of satisfaction. Auto Club Service is much the same as ours, roads are good and well-marked, and traffic is light except in the very large cities like Paris.

What About Places To Stay? Your travel agent can book hotels for you if you wish. However, hotel guides as well as a quantity of other helpful and valuable information may be secured from the National Tourist Office of each country by addressing The European Travel Commis-

sion, Box 258, Dept. C, New York 17, N. Y. You *must* have advance reservations for all popular tourist spots during the summer season. These should be made from two to three months in advance. If you write directly, you will get a real thrill from the considerate, personal letters you will receive from hotel managers. The Tourist Information Center in any European city will help you find a desirable private family with whom to lodge. This often proves to be a fascinating experience.

What Should I See? This depends on you. It is suggested that you include some of the music festivals. The European Association of Music Festivals, Gardiner's Festival Service, 239 Lexington Ave. N. Y. can give you the details about prices and how to secure tickets.

You will want to visit some of the places associated with the lives of your favorite composers. Tombs bear only the earthly remains, but the room where Liszt worked or Mozart was born brings one closer to the living qualities of the man.

In your zeal to visit the places you have long associated with music, don't overlook the musical possibilities which may be available in any place where you may be spending the night. The love of music as an art exists in a large measure throughout Europe. Many a fine artist with true understanding in his heart never appears in the large commercial festivals.

Must One Speak A Foreign Language? No. English is understood in all the larger cities and people in the smaller towns are most accommodating in finding interpreters. However, a speaking knowledge of French or German would add to
(Continued on page 35)

The writer of this article is a choral director at Southeastern High School, Detroit, and Director of Youth Choirs at the Grosse Pointe Memorial Church. During the summer of 1954 she spent several weeks touring Europe in a rented English Austin, concentrating on places of musical interest, including music festivals. This coming summer she plans to make her fourth trip, this time taking her American Ford, to drive through parts of Great Britain, France, Italy, Switzerland and Germany.

THE NATIONAL ASSOCIATION FOR AMERICAN COMPOSERS AND CONDUCTORS

HENRY HADLEY, founder of the National Association for American Composers and Conductors, felt impelled while at the height of his career as composer-conductor to include works of the youth of America on all his concert tours, whether at home or abroad.

He had experienced at first hand the vicissitudes and difficulties one encounters in competing with European tradition in serious musical culture. He recognized this as a challenge,—a situation that required a concentration and effort that no one composer-conductor alone could supply. He had a natural gift of graciousness, understanding and sympathy, making a wealth of friends wherever he travelled. He could be considered and was actually called "the first American Ambassador of Music."

In 1932, Henry Hadley asked a few loyal friends to gather round his studio fireside to hear the nucleus of a plan still in the formative stage,

to arouse public interest in having the young American composer hear his own work with an audience, and also that the American conductor be afforded the opportunity to lead an orchestra in American music.

From this modest beginning there developed the National Association for American Composers and Conductors, (not to be confused with ASCAP or ACA), which today carries on a most significant work, giving concerts and broadcasts, auditioning new compositions, maintaining the Henry Hadley Memorial Collection at The New York Public Library, and in every way possible encouraging and stimulating the performance of America's musical creations.

With characteristic modesty, Henry Hadley refused to accept the office of President in the newly-formed organization. Mrs. Dean Gray Edwards, now of the National Council of Women, was elected to that important post and supervised the first



William A. Schroeder
President, National Association for
American Composers and Conductors

details of organization, with the help of a faithful group of her colleagues.

Following Mrs. Edwards, Lawrence Tibbett held the chair for a short time, abbreviating his term because of concert tours to other lands. In an address he encouraged Americans to take their talents abroad, for he had heard Europeans say, "No one ever comes to us with

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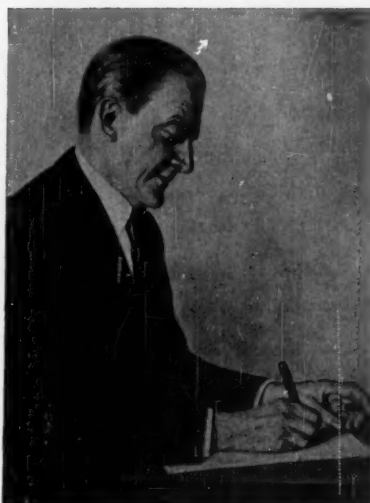
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American music, and we like what we hear from you."

Dr. Sigmund Spaeth, well known as a lecturer, author and broadcaster, and now editor of *Music Journal*, held the office of President for nine years. He put the professional and lay memberships on a practical basis, with mutual advantages, and still expresses enthusiasm for the work of this constantly growing Association.

Leon Barzin followed as President and served faithfully until the National Orchestra Association claimed all his time. Mr. Barzin made a most helpful gesture to the creative members of the National Association for American Composers and Conductors by offering them the opportunity to hear their compositions performed at his orchestral rehearsals.

Famous both as a serious composer and as the orchestrator of popular Broadway musicals, Robert Russell Bennett held the President's chair for six years, but eventually resigned so that he could commute to Hollywood. The membership of the National Association for American Composers and Conductors increased



Henry Hadley
Founder of N.A.A.C.C.

considerably during his term of office.

The present President, William A. Schroeder, is completing his second year. Henry Hadley encouraged him, when he was a young composer, to write a grand opera, and also premiered two of Schroeder's or-

chestral works, introducing them to New York audiences.

Mr. Schroeder has drawn attention to one of the requirements for membership:—"to be a United States citizen." This makes a composer eligible to submit his musical works to the Program Committee, which then considers them for Town Hall performances. Thus the compositions of new citizens may form a musical link between America and foreign countries, emphasizing "the American way" of democracy, tolerance and fairness to all.

Mrs. Henry Hadley, a charming hostess, continues to lend her home for musical teas every month during the season. The proceeds of admission are used for the upkeep of the Henry Hadley Memorial Library.

The end-of-the-year Waldorf concert-reception is designed to entertain the membership and honor American artists of all kinds. Invitations include friends as well as members, and well-known musicians contribute their talents. Of primary importance is the annual award of the Henry Hadley medal, "for dis-

(Continued on page 37)

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REBIRTH OF THE VIENNA STATE OPERA

(Continued from page 13)

vious detriment of their home theater. In the twenties and early thirties artists of the calibre of Jeritza, Lehmann and Leo Slezak were content to spend the bulk of each season, year after year, in Vienna. Their salaries, if not lavish, were very comfortable. Taxes, without war debts to be considered, were low. Life, in every way, was thoroughly pleasant, providing the sense of security and tranquility which is conducive to the greatest vocal and artistic achievements. The great problem now is whether the current crop of leading singers can be induced to remain in Vienna for a reasonable length of time in the seasons which will follow the glamorous and publicity-laden months of 1955-56. On this point, more than any others, hinges the future reputation of the Vienna Opera.

Last, but far from least, is the question as to whether the local population can support the present structure, which accommodates, including standees, about 2,200 people, or about twice as many as the Theater an der Wien, which has

housed the ensemble since 1945. It should also be borne in mind that the Volksoper, Vienna's Opéra Comique, runs simultaneously with the big opera and that both houses play seven nights a week for ten months of the year. Moreover, admission prices, though still low by American standards, will be higher than in the Theater an der Wien, a condition which is not justified by the local improved but far from high standard of living. Despite a liberal government subsidy, box-office grosses are still very important to the stable future of opera in this city.

Positive and Negative

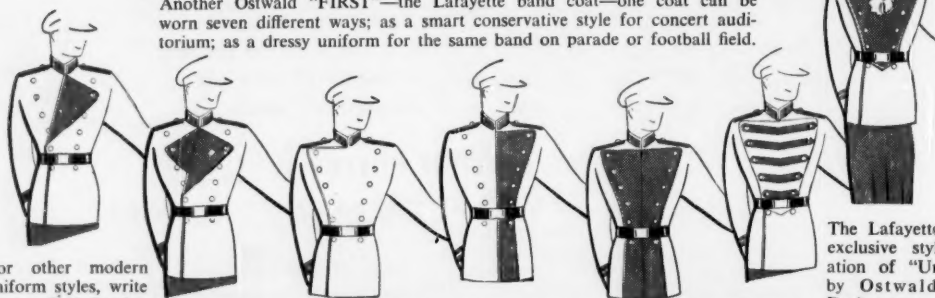
These are the more negative aspects which one is forced to consider in the weeks since the big opening. Yet there are strong and inexplicable forces in life which are capable of defying logic and statistics. The one positive fact is that the opera is now open. The building is perhaps the most beautiful of its kind in the world. No other theatre has as deep, as well equipped or as versatile a

stage. The acoustics of the auditorium can be rivalled only by the Bayreuth Festspielhaus. Within the first three weeks of its opening no less than eight entirely new productions were presented: *Fidelio*, *Don Giovanni*, *Aida*, *Die Frau ohne Schatten*, *Rosenkavalier*, *Wozzeck*, *Meistersinger* and a ballet evening. This incredibly ambitious undertaking has commanded the good will of music lovers everywhere.

Following the gala opening of the new opera house, I was privileged to sing the title role in Mozart's *Don Giovanni*. This is, needless to say, one of the roles dear to my heart; and because of its special significance to Viennese opera-lovers, plus the great occasion on which it was being sung, my feelings were very deep and excited. In those few moments after the curtains parted—before stepping upon the new stage—I had a flashback to 1949, when I was accepted by the Vienna State Opera. It happened that my audition took place during a performance of *The Marriage of Figaro*. The second act had just ended, and when I concluded the aria chosen for this hearing, there was a round of applause. There,—standing in the doorway of the audition room back-

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stage,—were all the members of the *Figaro* cast, including Sena Jurinac, Irmgaard Seefried, Ludwig Weber, Paul Schoeffler, Erich Kunz, Maria Reining and Anton Dermota.

I have never forgotten this,—the spirit of cooperation, encouragement, kindness,—that will always be associated in my mind with the start of my career in Vienna,—and with music, wherever there is an earnest desire to perform as well as one can. >>>

HOW TO VISIT THE EUROPEAN FESTIVALS

(Continued from page 31)

your enjoyment. If you are not a linguist, you might develop a travel vocabulary in the language of the place where you plan to spend the most time. This can be acquired through the "Self-Teacher" books for travelers (\$1.00 each) put out by Berlitz and found in local bookstores. Phonograph records are also very helpful. Inquire at your public library or bookstore.

What Sort of Advance Study Is Needed? Read all you can about the places you plan to visit. Travel books of the general kind also include a multitude of interesting tips on what to do and how to do it. See those by Fielding and by Sutton, also Clark. Regulations given in those published before 1953 will be obsolete.

Another suggestion in this regard is to make your own loose-leaf travel book as you read. The addresses, descriptions and regulations will be worth all the guide books you can buy on the spot because you won't have time to read them.

Another bit of advice is not to try to see everything in one trip. Spend more time in fewer places. Try to get the fullest enjoyment from what you do experience.

How Much Money Does One Need? Whatever you wish to spend, according to the way you want to travel. For a minimum begin at \$650 from port of embarkation and return. For this amount you could cross by boat tourist class, be gone from six to seven weeks, use simple lodgings which would be clean and

attractive, avoid traveling long distances, and remain in a few places longer periods. For between \$1200 and \$1500 you can take a seven to eight week trip with first class accommodations and do pretty much as you please, providing you stay away from super-deluxe hotels and restaurants.

A "Do-It-Yourself" European Holiday is a project to occupy your leisure time for six months to two years in advance. The reading and planning is part of the fun. All you need is a little of the spirit of Columbus and the ambition to get "off the beaten path." Why not get out of that proverbial rut and get some real glamor with a new lease on life? >>>

A new course on "The Life and Music of Mozart" will be offered during the spring semester of New York University's Division of General Education, Dean Paul A. McGhee has announced. Ralph Bates, adjunct professor of literature at the University, is to be the instructor.

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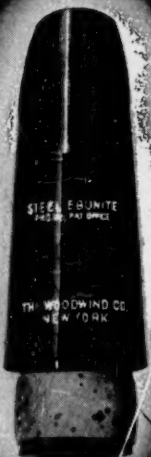


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In and Out of Tune

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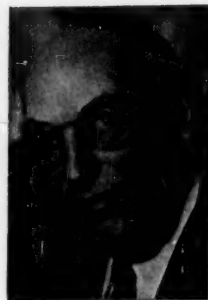
THE juke-box industry takes in over a billion dollars a year by illegally playing copyrighted music on machines in taverns and restaurants. The ante is now in the process of being raised from five to ten cents per tune and there is talk of an independent juke-box recording and publishing business.

Why this brazen flouting of both ethics and legality still goes on unchallenged is a mystery. Users of copyrighted music "for profit," where live performances are concerned, have long ago recognized the fact that defiance of the copyright law is a stupid and unprofitable procedure, quite aside from the simple question of right and wrong. They have found it much cheaper to obtain blanket licenses from ASCAP and other performing rights societies than to go through endless negotiations with individual copyright owners or risk expensive lawsuits.

No one denies the profit resulting not only from the money directly put into the juke-boxes but also from the musically stimulated sale of food and drink. The royalty suggested for making this profit possible is infinitesimal as compared with the gross and net gains to the proprietors. It would not affect the business in the slightest, beyond making it an honest activity instead of a racket.

For some reason there has been a lot of pussy-footing on the part of those who should be most concerned in seeing that the copyright law is applied to juke-boxes. The record companies themselves have seemed inclined to put the value of juke-box promotion ahead of their own obligations to the creators of the music that keeps them alive.

This whole matter could be brought quickly to a head if one important composer of popular tunes, like Irving Berlin, Richard Rodgers or Cole Porter, created a test case by bringing suit against an individual user of juke-box music involving a recognized copyright. That is the way Victor Herbert forced a decision from the Supreme Court, after the Copyright Law had been ignored for years. Today the restaurants, night-clubs, concert-halls, radio and television programs pay the modest royalties permitted under the law for "live" performances of copyrighted music and often for records as well. Why should the juke-boxes be exempted? Congress may soon have the answer.



THE QUESTION BOX

Q: *Am I wrong in thinking that in my youth I heard a light opera whose plot strongly suggested the doll scene in Offenbach's **Tales of Hoffmann**?*

—K.G.N., Buffalo, N. Y.

A: You are probably right, and the operetta must have been *La Poupée*, by Edmond Audran, which was very popular toward the close of the past century. The story concerned a doll which was broken on its way to a monastery and then enacted by the girl who had served as its model, with obvious complications resulting.

(Questions may be submitted to MUSIC JOURNAL at 1270 Sixth Avenue, New York City. Each one published will entitle the sender to a free autographed copy of the popular Spaeth book, *MUSIC FOR EVERYBODY*.)

AMERICAN COMPOSERS AND CONDUCTORS

(Continued from page 32)

tinguished services to American music."

The National Association for American Composers and Conductors is a nation-wide organization of professional musicians and lay members. No salaries are paid to the workers;—it is a "labor of love," dedicated to American music. Opportunity is also provided for the performance of America's established musical works,—a reminder of what has been accomplished in the past as well as the present.

Henry Hadley, impressed by the Salzburg and other festivals abroad, spent two years in looking for the ideal home for a representative American Music Festival, preferably between New York and Boston. He finally found it in the spot now internationally known as "Tanglewood", where in 1936 Henry Hadley conducted the first of a famous series of concerts. A plaque at Tanglewood still gives him credit for the realization of this dream.

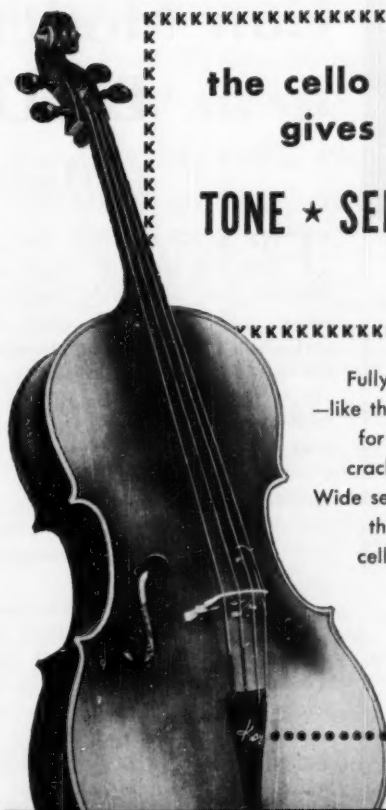
February Concert

N.A.A.C.C. now has members in every state of the union,—including several Chapters, which recommend worthy compositions for New York's Town Hall performances. Its national headquarters are at 15 West 67th St., New York City. This year the Association will hold its orchestral concert at Carnegie Hall—during the American Music Festival, directed by Herman Neuman for the municipal radio station. One may send for *free* tickets to Station WNYC, Municipal Building, New York City, for this concert, scheduled for Saturday, February 18, at 5:00 P. M.

The National Association for American Composers and Conductors remains a living monument to the genius, the vision, and the human kindness of Henry Hadley.

"When a man passes on something to succeeding generations which helps and inspires them, that is in itself a symbol of immortality; for whatever contributes to generous, pure, high-minded living is of God." ▶▶▶

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Can Modern Composers Be Original?

HAROLD MORRIS

THE age-old question, "What is new and original?" is still confronting the art world, especially music, and is probably more difficult than ever to answer because of the great number of creators and the variety of styles. In all the arts it is no longer possible to take the past as models. So today much music is conceived by discarding the methods and achievements of yesterday's masters, and this without any disrespect toward recognized genius.

What has taken place? An entirely new tonal basis has unfolded, thus doing away with accepted tonal schemes, scales and cadences and regular harmonic movements; new chords, new counterpoint flood the scene. Form, in the usual classic sense, has been cast aside, for few composers are interested in exposition, thematic development, recapitulation, introductions and codas. Subject matter no longer is song, for thematic outlines are often reduced to a minimum, sometimes consisting of but two or three notes, and to avoid recognition frequently diminution and augmentation are used. Sequences are of course barred, for why repeat what has been said?

Contrast of moods in various movements is not too popular, and in general it can be said that moods are arrived at more intellectually than emotionally. There is more emphasis at present on power and volume of sound than on cumulative inner drive and impulses; more interest in tone color as sound than as effect; more command of orchestral ingenuity than employing the orchestra as a medium of expression. One must face these conclusions as



facts which in no way should condemn contemporary music; it has come about because the truly inspired composers left nothing to be added to their way of creating. They completely exhausted the possibilities of their period, and left an enormous literature that does not permit repetition or copying or mere dressing in new garments.

No one would think today of writing fugues as Bach wrote them, of composing sonatas as Mozart and Beethoven did or orchestrating like Brahms or writing operas with the technic of Wagner. No one would dream of using the whole tone scale as Debussy and Ravel did, or of repeating a melody over and over in the manner of Tchaikowsky. No one would dare express the obvious sentiment of MacDowell or Rachmaninoff, or to write at the "heavenly lengths" of a Schubert or a Bruckner; no living composer would dare express the vulgarity of much of Mahler, even though admiring his modern orchestration, nor follow the barbaric daring of Stravinsky in his *Sacre* or the moon-struck madness of Schoenberg in *Pierrot Lunaire*. If the methods, the feeling, the structure of three hundred years of music have been discarded, what is left for the composer of today? In which direction must he go, and is his problem really as serious as it seems?

A composer of this century must

Dr. Harold Morris, pianist, composer and teacher, was for 17 years on the Juilliard Faculty and 11 years at Columbia, besides serving at Rice Institute, Duke and Texas University. He has won 11 awards for composition and recently had a work commissioned by the Louisville Orchestra (Rockefeller Foundation). His first success was with a Piano Concerto introduced by Koussevitzky and the Boston Symphony Orchestra.

be fully aware of the trends of music history; he must readily detect the characteristics of any composer to avoid slavish copying and the use of dated formulas. Some argue that modern music starts with living composers, but it is interesting to note that no one is really composing with any living man as model. There is no *one* influence that is all-powerful, and in truth influences seem to become less and less important. Actually to follow and obey Schoenberg and Stravinsky can be just as dangerous as following any 18th century composer. Some critics have even complained that all modern music sounds alike and is neither new nor original. It would seem therefore a dangerous period for a composer (though no past period ever had so many composing). Is there a way out? How can the creator become really new and original? There is no turning back the clock; one cannot revert to ideas of other years, nor can one ignore them. True genius never discards anything worth while from the past or the present. Will genius continue to express itself? The answer is certainly YES!

Classic Examples

The answer may be found in working only as the great composers worked. They were a law unto themselves and the struggle to attain supreme mastery is no different in different ages. Bach wrote the *Art of the Fugue*, the *Well-Tempered Clavier* and the B minor Mass as the result of spiritual maturity, reached after years of writing. He knew what was going on in his day, but his musicality and power of expression were the result of inner growth and a consciousness of divine direction and guidance. His rich harmony and counterpoint, his rhythmic freedom and vitality were not gained from previous models. What today could be more original in form than are the Toccatas, the Suites, the Chaconne, the Passacaglia? With Beethoven, what an advance from the early Piano Sonatas through the entire thirty-two! Who today could write an Opus 110, or 111, or the "Hammerklavier"? Or who has the daring of the last Quartets? The amazing thing is that Beethoven, (Continued on page 44)

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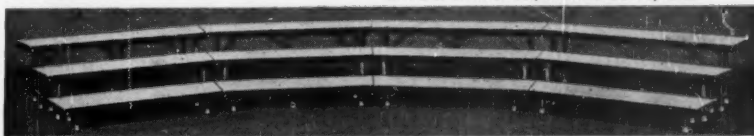
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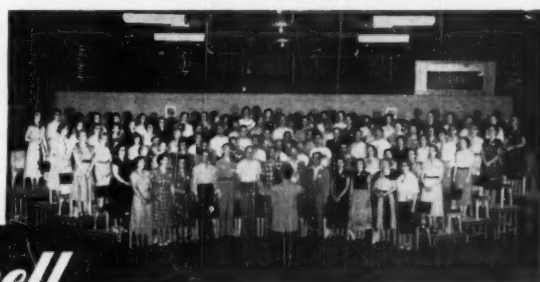


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SO YOU WANT A CONCERT DEBUT?

(Continued from page 18)

"big night." Such a campaign, which publicizes the young artist's name, his background and his experience, his whole personality and his achievements, can cost anything from \$300.00 to \$1,000.00 and will assure concentrated coverage in three media: newspapers, radio and

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Student tickets	25.00
Coaching sessions (6 at \$10.00)	60.00
	<hr/> \$1,770.00
Publicity, if possible	500.00
Recording of concert	60.00
	<hr/>
GRAND TOTAL	\$2330.00

TOWN HALL DEBUT

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Rental of Hall, box office service, ushers' fee, etc.	477.77
Manager's fee	150.00
Accompanist	50.00
Piano	25.00
Concert gown	150.00
Student tickets	25.00
Coaching sessions (6 at \$10.00)	60.00
	<hr/> \$1017.77
Publicity	300.00
Recording	60.00
	<hr/>
GRAND TOTAL	\$1377.77

And now that the finances are out of the way, an all important point: an investment which does not figure in hard cash, but is something much more valuable: a lot of thought, a lot of concentration and a lot of hard work: The Program!

An ideally built program has a dual purpose: It must be pleasing to the audience and it must be interesting to the critics. This is not always easy. I have observed that many a debutante steers away from too well known songs or pieces because he or she is afraid to invite comparison with some famous artist who is especially identified with this particular piece. (This, of course, also applies to instrumentalists). I always believe, when programming, that the important thing is to sing or play whatever

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shows off this particular debutante's talents to best advantage. If Brahms' *Der Schmied* is especially suited to end your German group, if you feel that you sing it especially well, don't be afraid. Don't think, "Oh, it's wrong to sing *Der Schmied* at my debut. Everyone will immediately compare me to Lotte Lehmann; the critics will rightly bemoan the fact that Lehmann has said adieu to all of us in the audience, and it will be an impossible task to sing it."

True, Lehmann is perhaps unsurpassed in this song, but she too sang it for the first time before an audience and she too was compared to the great Lieder singers of a previous generation. Sing or play anything that is ideally suited to your talent, your whole artistic make-up, your temperament. Don't ever try something—especially in a debut recital—which lies outside of your range.

Consider the Critics

Now to please the critics! It is always advisable to have one group or one song-cycle or aria, which is little known. Program it close to intermission time, so the critics will be sure to hear it and will have ample time to get back to their newspaper offices and report on it. Jennie Tourel, that wonderful recitalist, is a past-mistress of interesting programming. Whether she gives Hindemith's *Marientoben* its American premiere, whether she discovers a Rossini aria no one had ever heard of, or whether she introduces a new Bernstein work,—Mme. Tourel always offers her critics and her listeners something out of the ordinary.

In the case of young American artists, I would strongly advise that—if they are singers—they do some extensive treasure-hunting. There is a great wealth of American song literature by such excellent composers as Samuel Barber, Leonard Bernstein, Menotti, Norman Dello Joio, Paul Bowles, Howard Fenton and many others. These young Americans write their songs for you, the young American recitalists. Don't let them down! Investigate our contemporary literature closely and you are bound to find some rewarding discoveries.

In summing up your "program

problems:" Remember that your program must have light and shade and that you must plan songs of *musical value*; but these songs must also be *effective*, especially at the end of each group. Close one group with a vocally effective song; another with a dramatically effective number and one with a humorous selection of charm and — by all means — save your most exciting number for the end!

For when your program is an effective one as well as a musically

sound one, remember that the critics—yes, even the New York critics — are human. They, too, love to enjoy as well as criticize.

I have given the stark figures, the pitfalls, anxieties and some aspects of the problems which confront a young artist who plans a New York concert debut. As you can see, such a recital is a big investment, not only in money but in preparation and dedication. But there is hardly any satisfaction as great as a successful debut! ▶▶▶



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THE HANDICAPPED MUSICIAN

(Continued from page 11)

by reason of the subconscious barrier that stands between them and their listeners.

My own handicap forces me to use crutches even today, but I have no difficulty in reaching my chair in an orchestra, and I have long been able to play violin solos leaning against a table, without any need of the crutches. I drive my own car around New York (naturally with special parking privileges) and have never had any trouble in keeping appointments.

But I am still constantly reminded of a handicap which, to my mind, has nothing to do with my ability as

a musician, and this applies even to radio, where I am invisible to listeners. Several years ago I auditioned for a major network and succeeded in getting the job over twenty-one first-class violinists. But in a few weeks I was given my pink slip because the Musical Director "didn't like to see me on crutches,"—this in spite of the fact that several other conductors spoke highly of my work.

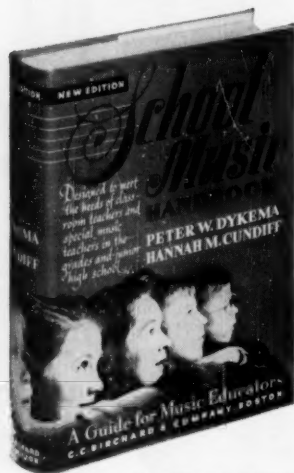
It hurt even more when, a year later, I was offered the position of assistant concertmaster in a leading symphony orchestra, only to be rejected when one of the Trustees said it made him feel uncomfortable when I had to use crutches to get on the stage. These at least were frank admissions of an attitude of which many well-meaning people are still unaware, or which they might refuse to admit if it were brought to their attention.

Fortunately I eventually found a man who is entirely free from such psychological prejudices,—and that man is the popular comedian, Sid Caesar. He is himself an excellent musician, playing the saxophone well, and he gave me a personal audition unhesitatingly. After I had played for Mr. Caesar, there was never a question as to my musical standing with him. I am now a regular member of his orchestra, the only outside violinist playing with the best in the business, on the staff of the National Broadcasting Company.

While this is a television program, I am of course invisible to the home viewers, although there was one time when the camera picked me up momentarily and no one was the wiser as to my physical handicap. The important point to me is that a real human being (and a great artist in his own right) has the understanding and the vision to overlook non-essential details and recognize a simple fact, regardless of tradition or prejudice; and this is all too rare in show business.

Perhaps the example of a Sid Caesar may still help to break down a psychological situation which has long added unnecessarily to the already heavy burden of the physically handicapped musician. ▶▶▶

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BAND BETTERMENT

(Continued from page 30)

unfamiliar to both players and conductors, including works by such respected composers as Haydn, Mozart and Beethoven. On the other side are those who insist that the chief question is that of technical difficulty and the inherent quality of the music itself, whereby it becomes almost compulsory for a good director to make use of the mass of practical arrangements now available, covering the classics, light classics, folk materials and popular tunes.

Both of these schools of thought are carrying to a logical conclusion the ideal of placing the wind band on the artistic level of the symphony orchestra and of proving this equality by interpreting a repertoire of similar significance. There is a definite educational advantage in the fact that the popularity of the band is already well established, so that it can afford to introduce its listeners to music that may often prove a brand new experience. It must be admitted that many a band, especially on the college level, sounds just about as good as a full orchestra and that plenty of classics, including some symphonic movements, are equally effective in band arrangements.

The conductor becomes increasingly important in the midst of these valid arguments. It would be a rare experience indeed to hear some of the great symphonic conductors of our time leading a massed band of picked performers. This writer has a vivid recollection of such an event in his own boyhood, when Leopold Stokowski gave an extraordinary demonstration of this type in Philadelphia. Incidentally, that genius of the baton is still sincerely interested in band work and so are such able and popular men as Thor Johnson, Walter Hendl and Alfred Wallenstein.

Conventions, clinics and conferences should also be interested in hearing some of our contemporary masters of instrumentation, like Lucien Caillet and Robert Russell Bennett, discuss the technique of the concert band and perhaps do some conducting as well. The New York audience of our Band Betterment Associates were certainly thrilled

when they heard not only Mr. Bennett but Morton Gould, Ferde Grofé and Leroy Anderson lead a super-professional group of bandmen (some of them from the first desks of leading orchestras) in their own musical creations and arrangements.

There are still the questions of sight-reading rehearsals, of demonstrations of teaching materials for various grades of ability, of group instruction and mass effects, of the use of contemporary music in preference to the war-horses of the past, of

competitions, awards and professional judging, of novelties, tricks and humorous interludes and many other details worthy of serious consideration.

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FOLK MUSIC IN THE LARGER FORMS

(Continued from page 15)

lent itself well to development. I had better luck with my chantey motif, for the homeward-bounder *One More Day* was a perfect contrasting subject to the hornpipe.

Not long after that I was commissioned to do a work drawn from Americana sources. I made an orchestral setting of two old hymns, *Poor Wayfaring Stranger* and *Wondrous Love*. I found these in that remarkable collection of southern hymns, *The Sacred Harp*, and so called this piece *From the Sacred Harp*. Both of these tunes were somewhat modal in character and I harmonized them in the primitive style of the hymnal, using the ancient devices of *organum*, i. e. moving parallel fifths and fourths in blocks.

In my *Johnny Appleseed*, which I call an orchestral "portrait," I had intended to use real folk tunes but couldn't find any that I liked. I therefore created original material with folk-like characteristics, using some of the modal devices I had worked out in *From the Sacred Harp*.

One of my most interesting experiences in using traditional melodies was in a scene for an art film, *Summer Sequence*. The story was an abstract, psychological treatment of an old ballad, *Binorie*, the melody of which is very beautiful and rich in developmental figures. Despite the fact that it was only eight bars long, I managed to base the entire film score on it, although in order to follow the film I was forced to use several different harmonic techniques.

The climax of the film is a murder, followed by a sequence portraying the killer's remorse. For these scenes I constructed a twelve-tone row which followed the rhythm and contour of the ballad theme. The contrapuntal working out of this was surprisingly effective, not only as an accompaniment to the film but also as a musical variation. Later I made a concert suite of this music and titled it *Binorie Variations*.

From my experience as a composer and arranger it is to me evident that it is very difficult to use

As They Were



Serge Koussevitzky
As a Virtuoso of the Bass Viol
(Bettmann Archive)

folk melodies *per se* in contemporary music in the larger forms. There are more reasons against it than for it and certainly it is no guarantee that a composer's work will have a national stamp. Nevertheless, I feel it is important for American composers to know our folk music. It will enrich the composer's imagination, deepen his understanding of our national psychology and he will be a better artist for it.

I have used the term "folk music" in its usual limited sense, meaning the traditional songs and ballads of eighteenth and nineteenth century America. This music is deeply expressive of the pioneer and developmental years of our country; but except in very isolated places it no longer has a life of its own. Certainly it is not expressive of dynamic, stream-lined twentieth-century America.

There is, however, another kind of folk music very much alive today and although rooted in the past, richly expressive of the spirit of modern America. I mean jazz. This is the American folk music of today. It is dynamic and throbbing with vitality. It offers rich possibilities for extended composition. Its only weakness is its lack of form and development. This the creative artist can supply. Although there is a controversy about this too, I recommend it without reservation. >>>

HOW ORIGINAL ARE MODERN COMPOSERS?

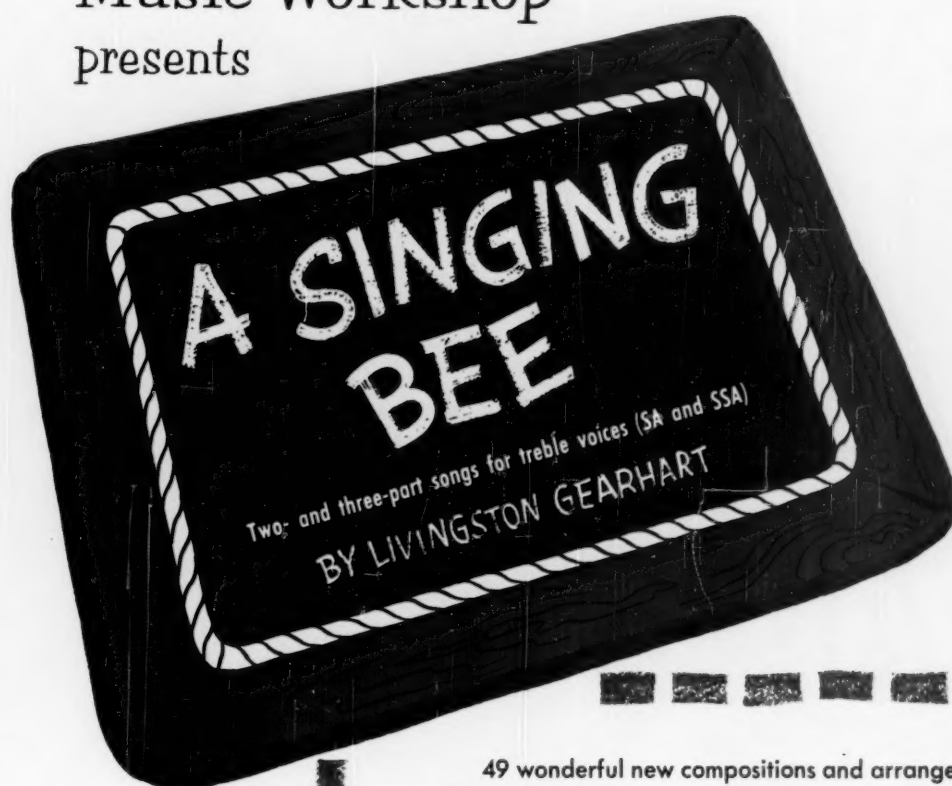
(Continued from page 39)

like Bach, never lost his depth of feeling, his exaltation of mood, even if new forms and fresh methods were attempted. Has modern music gone further than the Diabelli Variations, the *Emperor Concerto* or the large choral works? Beethoven's biography shows there was a great struggle within him even while he was an expert craftsman. He could not rest until he had written the *Leonore Overture No. 3*, even though No. 1 and No. 2 are impressive.

While Mozart and Haydn seem to have relied on quite strict form, neither became a slave to routine, the subject matter and mood determining the character of each work. Neither of these geniuses seemed to be afraid of copying others, for they were too busy with the struggle within them.

A man of little or no influence today is Richard Wagner, yet he was the center of controversy in his time. While critics and loyal followers fought over Brahms and Wagner, neither allowed this conflict to influence his creative work. They proved that a composer is a law unto himself and lives in a world of his own. Actually a composer must live alone, in his own tonal mentality, and while he values and is grateful for the help of organizations promoting music of today, he cannot depend on them for his musical salvation. His music, in order to live, must not be merely a period development but a speech and language that never grows old. His expression of spiritual truths in music must be universal and timeless, not the utterance of cults or fads. Today's composers have a rich legacy in the priceless gift of music's masterpieces, still new and original. To reach Parnassus, today's composer must express integrity, sincerity and conviction. There must be a willingness to work as the masters worked. A composer today must struggle as these masters did,—and this struggle is individual and cannot be avoided. It demands absolute consecration to insure spiritual unfoldment, unhindered growth and complete achievement. >>>

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